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Marlborough

Francis Bacon

Francis Bacon

Recent Paintings

July – August 1965

Marlborough Fine Art Ltd.
39 Old Bond Street
London W1
Telephone: Mayfair 5161
Cables: Bondartos London

Exhibition at:
Marlborough New London Gallery
17/18 Old Bond Street
London W1

Marlborough-Gerson Gallery Inc.
41 East 57th Street
New York 22

Marlborough Galleria d'Arte
Via Gregoriana 5
Rome

Francis Bacon 1965 Photo: John Deakin

All works are for sale
Prices on application

L.2522.
9.VII.1965.

Francis Bacon

An extract from *Francis Bacon* by John Russell, Methuen, London, 1964.

Bacon paints in order to do something practical about a specific problem: that of how to exist as a human being in the 1940s and '50s and '60s. Every un-standardized person knows that it has never been more difficult to dignify the name of 'human being': the ancient guidances by which people lived no longer exist, for the most part, and very few people indeed can direct their own lives and have an integrated sense of their own identity in the face of today's pressures. Equally, it has never been more difficult to be a painter. This is not simply a question of style, though all modern painting is about style, in a sense: style is its first subject. The difficulty lies also in the fact that society has withheld from the painter, one by one, the instruments of revelation which once gave dignity to his calling. Giotto, Masaccio, Titian, Velasquez, Rembrandt were consecrated magicians who had the power to arrest Time, reveal secrets, make visible the invisible, and pass judgment where others were incompetent even to tot up the evidence. It was thanks to them and them only that people knew what the dead had looked like, and the great ones of the day, and the gods. They were poets and novelists for people who couldn't read, dramatists for people who never go to the play, lovers for the shy and the maimed, cooks for people who would never get a decent meal, philosophers for those who couldn't rub one idea against another, and sage counsellors for those who saw the world as chaos. They created the world all over again, and for the counter-world which they brought into being only a few learned or luxurious people had any substitute.

Gradually this state of affairs went into a double decline. Painting had its rivals, and those rivals pursued it into that sanctum of the image where painting had reigned almost supreme. From being one of very few sources of imagery, painting came to lag far behind – until today the newspaper, the magazine, the cinema, the branded package, the television screen and the outdoor advertisement provide a surfeit of imagery to which every human being is exposed from the moment he first opens his eyes. It would be absurd to personify painting and speak of its having taken a conscious decision; but it remains true that the individual artists whose work, taken together at any given time, constitutes painting have decided since before 1914 to resist this tendency by continuing to produce images which can be got nowhere else. This they did at a time when the aims and intentions of painting were subject to revisions swifter and more radical than had been attempted at any time since the adoption of Renaissance perspective. It was agreed, even among those who agreed about nothing else, that the picture was subject to no laws but those which it devised for itself. This principle resulted in very considerable works of art, but they were works of art of a kind which excluded many of the historical functions of painting. Those functions could no longer, in any case, be fulfilled directly: the formal portrait, for instance, became an absurdity for two reasons – first, because we no longer believe in a monolithic, pre-Freudian concept of personality, second because the kind of painting which served that concept in its decadence is now unacceptable to us as painting, quite independently of any shortcomings of psychological understanding.

Some of the historical functions of painting were taken over by other forms of expression, and especially by photography in all its variants. Some branches of autonomous painting proved so fruitful that its admirers regarded all old (i.e. pre-1914) painting as a laborious overture to an age of fuller and freer activity. Both developments had in them a genuine element of liberation: the cinema does abrogate for itself from time to time a glorious freedom of utterance, a capacity to twist and re-make the imagery of normal vision, just as

a Mark Rothko or a Clyfford Still can attain to a grandeur and intensity of expression which could not be combined with an identifiable image. But Bacon was fired in quite a different sense by society's inclination to withdraw from painting the privileges which it had previously enjoyed. As he saw it, painting had not lost those privileges : they had simply become more difficult and more dangerous, in that so many ways of getting at them were closed.

So it is very much against the odds that Bacon has persuaded thousands of people in this country, in Europe, and in the USA that they are living in a world which he created.

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Catalogue

1 **Three Studies for Portrait of George Dyer (on light ground) 1964**
Oil on canvas
18½ × 45½ in. / 47 × 115·5 cm.

2 **Three Figures in a Room – Triptych 1964**
Oil on canvas
78 × 58 in. / 198 × 147·5 cm. each panel

3 **Study for Self Portrait 1964**
Oil on canvas
61 × 55 in. / 155 × 140 cm.

4 **Study for Portrait (Isobel Rawsthorne) 1965**
Oil on canvas
78 × 58 in. / 198 × 147·5 cm.

5 **Study from Portrait of Pope Innocent X 1965**
Oil on canvas
78 × 58 in. / 198 × 147·5 cm.

6 **Three Studies for Portrait of Isobel Rawsthorne 1965**
Oil on canvas
18½ × 45½ in. / 47 × 115·5 cm. overall
14 × 12 in. / 35·5 × 30·5 cm. each panel

7 **Three Studies for Portrait of Lucian Freud 1965**
Oil on canvas
18½ × 45½ in. / 47 × 115·5 cm. overall
14 × 12 in. / 35·5 × 30·5 cm. each panel

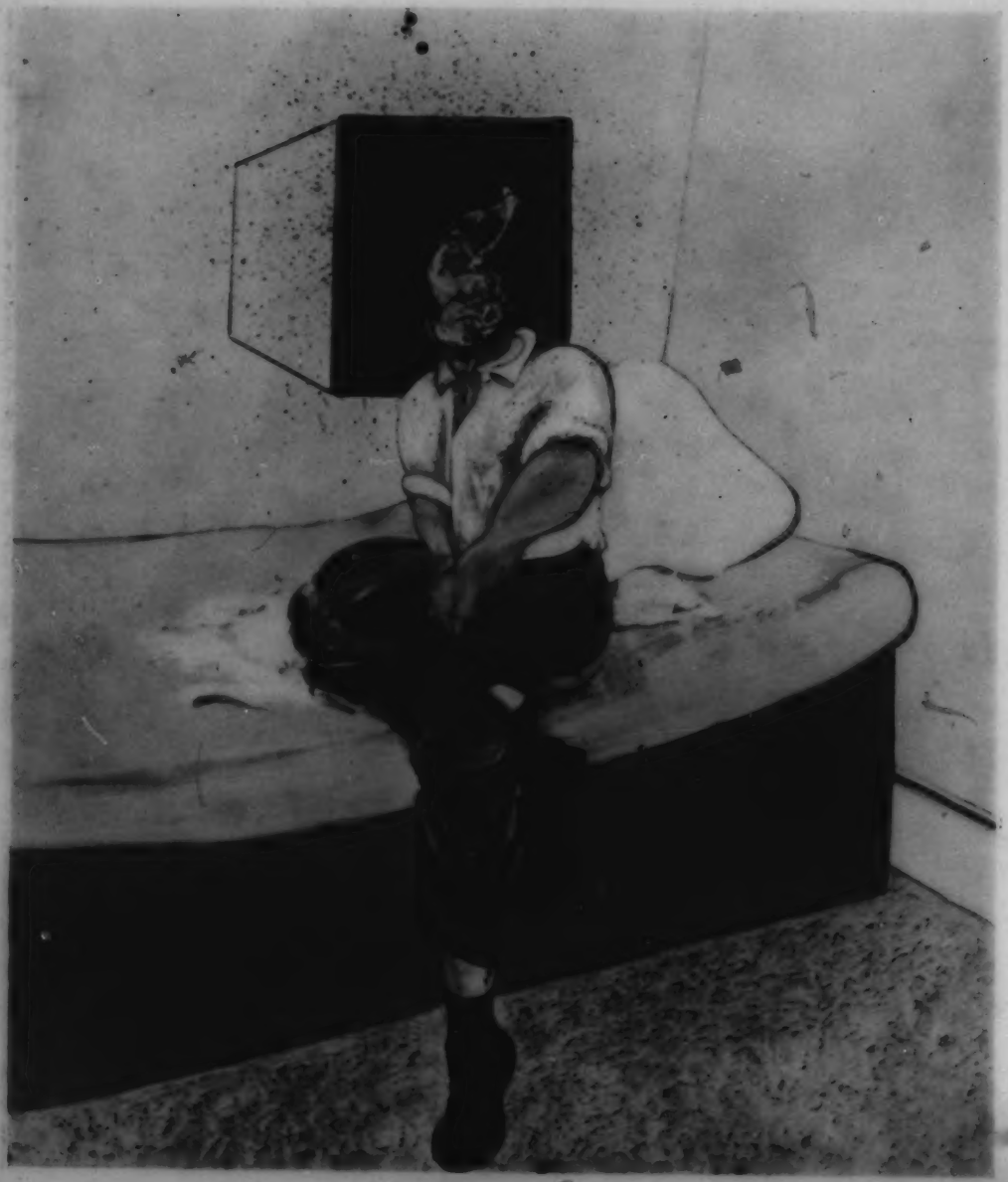
8 **After Muybridge: Woman emptying a bowl of water and Paralytic Child on all fours 1965**
Oil on canvas
78 × 58 in. / 198 × 147·5 cm.

9 **Crucifixion – Triptych 1965**
Oil on canvas
78 × 58 in. / 198 × 147·5 cm. each panel

1 Three Studies for Portrait of George Dyer (on light ground) 1964

2 Three Figures in a Room – Triptych 1964

3 Study for Self Portrait 1964



4 Study for Portrait (Isobel Rawsthorne) 1965

6 Three Studies for Portrait of Isobel Rawsthorne 1965

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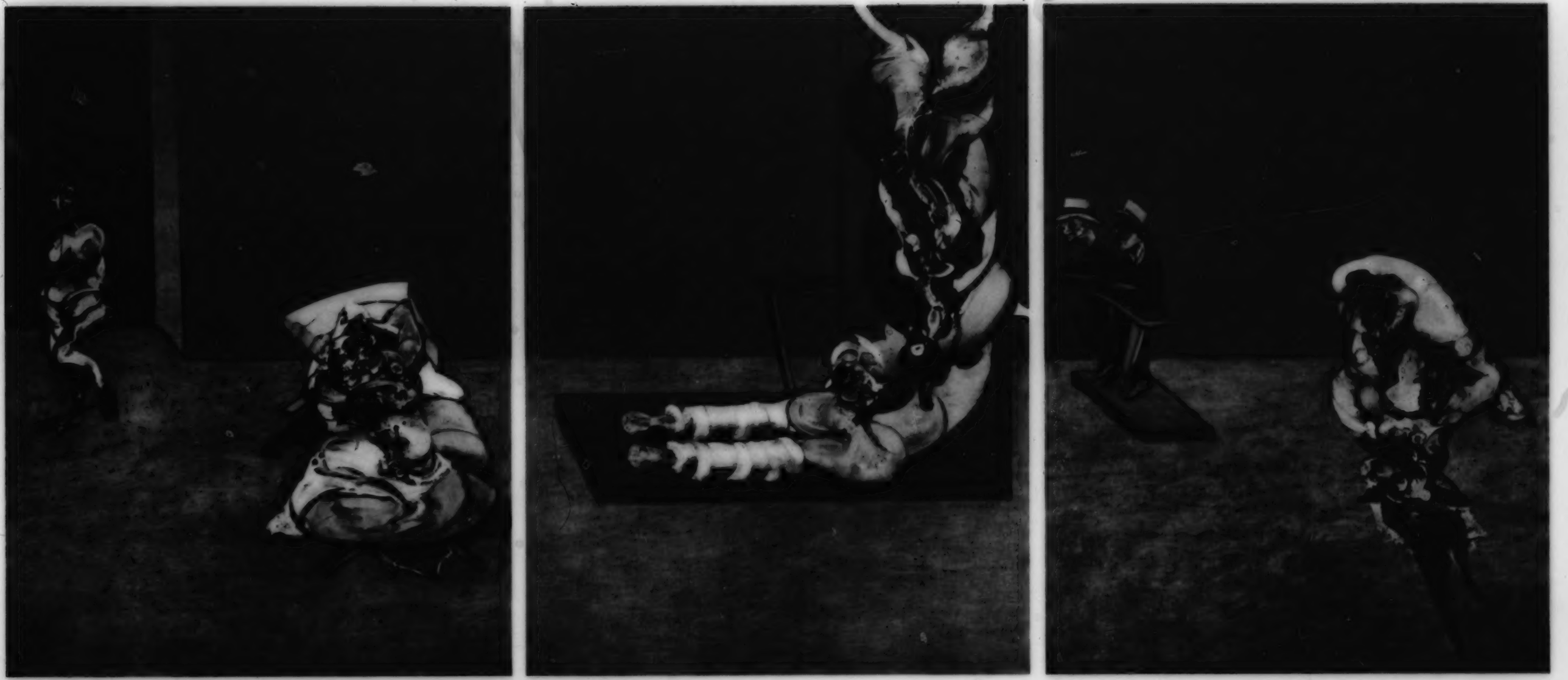
8 After Muybridge: Woman emptying a bowl of water and Paralytic Child on all fours 1965

9 **Crucifixion – Triptych** 1965



Some exhibitions of interest organised by Marlborough Fine Art Limited

1951 Complete Collection of Degas Bronzes
1952 Théodore Géricault
1953 Gustave Courbet
1953 Mary Cassatt
1954 Roussel, Bonnard, Vuillard
1954 Claude Monet
1955 Kokoschka
1955 Picasso Drawings and Bronzes
1955 Pissarro, Sisley
1955 Fernand Léger
1956 Manet
1956 Constantin Guys
1956 Klimt
1957 Harpignies
1957 Simoni and Campigli
1957 Henri Laurens
1958 Juan Gris
1958 Paul Signac
1958 Boudin
1959 Theodor Werner and Woty
1959 Art in Revolt, Germany, 1906-25
1960 Francis Bacon
1960 James Ensor
1960 Van Gogh Self-portraits
1960 Oskar Kokoschka
1961 Kandinsky
1961 Jackson Pollock
1962 Ardon
1962 Painters of the Bauhaus
1962 Van Gogh's Life in his Drawings and his Relationship with Signac
1962 Fantin-Latour
1962 André Masson
1963 Kurt Schwitters
1963 Lucian Freud
1963 Corot
1964 Nolde
1964 David Bomberg
1964 Egon Schiele
1965 Laurence Gowing
1965 Adrian Stokes
1965 Frank Auerbach
1965 Gaudier Brzeska
1965 Sidney Nolan
1965 Art in Britain 1930-40

at the Marlborough New London Gallery

1960 E. W. Nay
1960 Mathieu
1961 Moholy-Nagy
1961 Henry Moore Stone and Wood Carvings
1961 Lynn Chadwick
1962 Graham Sutherland
1962 Vantongerloo
1963 Ben Nicholson
1963 Lucebert
1964 Tilson
1964 Mark Rothko
1964 John Piper
1964 Victor Pasmore
1964 Keith Vaughan
1964 George Fullard
1965 Bruce Lacey
1965 Ten Holt
1965 Kenneth Armitage
1965 Ceri Richards

at the Marlborough-Gerson Gallery

1963 Artist and Maecenas
A Tribute to Curt Valentin
1964 Alberto Burri
1964 Fritz Wotruba
1964 Jackson Pollock
1964 Mondrian, de Stijl and their impact
1964 Rebeyrolle
1964 Jacques Lipchitz
1964 David Smith
1965 Sidney Nolan
1965 R. B. Kitaj
1965 Piero Dorazio
1965 Ben Nicholson

Some Museums and Public Galleries that have purchased Works of Art from the various Marlborough Galleries

Aberdeen Art Gallery
Kunstmuseum, Basle
Cecil Higgins Museum, Bedford
Ulster Museum, Belfast
Galerie des 20. Jahrhunderts, Berlin
Staatsgalerie, Berlin-Dahlem
Kunsthaus, Berne
The Barber Institute, Birmingham
City Museum and Art Gallery, Birmingham
Staedtische Kunsthalle, Bochum
Museum and Art Gallery, Bolton
Kunsthalle, Bremen
City Art Gallery, Bristol
Musée des Beaux-Arts, Brussels
Fitzwilliam Museum, Cambridge
National Museum of Wales, Cardiff
Municipal Museum of Modern Arts, Carrara
The Art Institute of Chicago
Wallraf-Richartz-Museum, Cologne
The Cleveland Museum of Art
Dallas Museum of Fine Arts
Dayton Art Institute, Ohio
Denver Art Museum
National University Museum, Dublin
Staedtische Kunstmuseum, Duisberg
Kunstsammlung Nordrhein-Westfalen, Dusseldorf
Scottish National Gallery of Modern Art, Edinburgh
Folkwang Museum, Essen
Beaverbrook Foundation, Fredericton, NB
Konstmuseum, Gothenburg
Gemeente Museum, The Hague
Kunsthalle, Hamburg
Konsthall, Helsinki
Ferens Art Gallery, Hull
William Rockhill Nelson Gallery of Art, Kansas City
Staatliche Kunsthalle, Karlsruhe
City Art Gallery, Leicester
The National Gallery, London
The Stuyvesant Foundation, London
The Tate Gallery, London
The Victoria and Albert Museum, London
Los Angeles County Museum
Whitworth Art Gallery, Manchester
The Currier Gallery of Art, Manchester, New Hampshire
Felton Bequest, Melbourne
Minneapolis Institute of Arts
Walker Art Centre, Minneapolis
Montreal Museum of Fine Arts
Glyptothek, Munich
Laing Art Gallery, Newcastle
The Isaac Delgado Museum of Art, New Orleans
American-Israel Cultural Foundation, New York City
Solomon R. Guggenheim Foundation, New York City
Whitney Museum of American Art, New York City
Joslyn Art Museum, Omaha
Kroller-Muller Museum, Otterlo
Musée d'Art Moderne, Paris
The Carnegie Institute, Pittsburgh
Galleria Nazionale d'Arte Moderna, Rome
Museum Boymans-van Beuningen, Rotterdam
City Art Museum, St. Louis, Mo.
Museu de São Paulo
Moderna Museet, Stockholm
Staatsgalerie, Stuttgart
Toledo Museum of Art, Ohio
The Art Gallery of Toronto
Museo Civico, Venice
Albertina, Vienna
Osterreichische Galerie, Belvedere, Vienna
The Phillips Collection, Washington, DC
Colby Art Museum, Waterville, Maine
National Gallery of New Zealand, Wellington
Von der Heydt Museum, Wuppertal
Kunsthaus, Zurich

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Marlborough Fine Art Limited
39 Old Bond Street London W1

Agents for:
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Francis Bacon
Lynn Chadwick
Barbara Hepworth
Oskar Kokoschka
Henry Moore
Ben Nicholson
Sidney Nolan
Victor Pasmore
John Piper
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Woty Werner

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Robert Motherwell
Alicia Penalba
Larry Rivers
James Rosati
Julius Schmidt
David Smith
Peter Stroud
James Wines
Fritz Wotruba
The Estate of Jackson Pollock

Marlborough Galleria d'Arte
via Gregoriana 5 Rome

Agents for:
Alberto Burri
Piero Dorazio
Lucio Fontana
Beverly Pepper
Arnaldo Pomodoro
Gio Pomodoro
Giulio Turcato
Emilio Vedova

Marlborough

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